

EVEL
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Stained Glass

A Quarterly Devoted to the Craft
of Painted and Stained Glass



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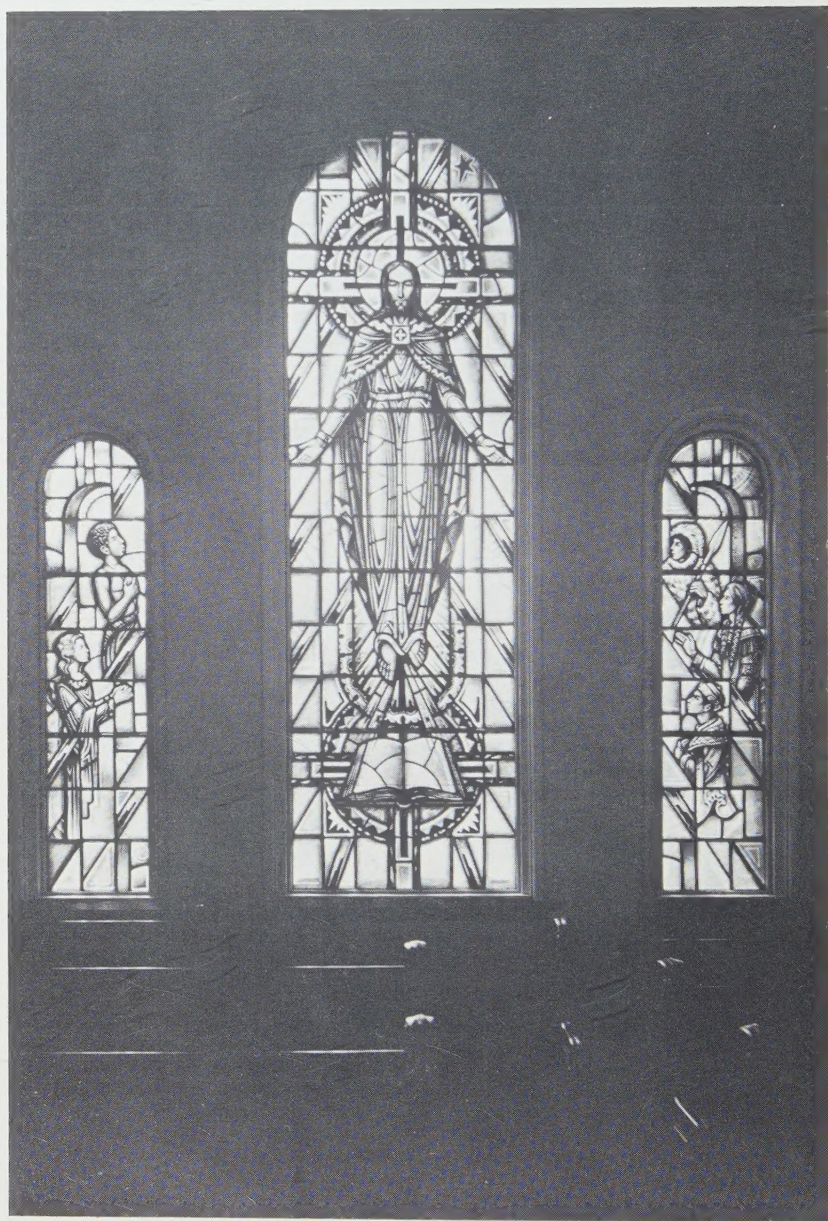
The Magazine of the Stained Glass Association of America

Editor: J. G. LLOYD, 500 University Drive, Fairfax, Virginia

CONTENTS

| | |
|---|----|
| Frontispiece: The Inviting Christ | 2 |
| Faceted Glass In Architecture <i>by Felix Senger</i> | 4 |
| St. Mary's Church-Tomahawk, Wisconsin | 11 |
| 1961 Conference Notice | 14 |
| What Makes For Good Stained Glass Design—Part I | 16 |
| Emil Popper: Man of Vision | 28 |
| Apprentice Competition Winner | 30 |
| Recent Publications—Articles of Interest | 32 |
| Book Review <i>by Gwen Anderson</i> | 33 |
| Stained Glass Window Wall | 34 |
| Through A Stained Glass Window <i>by Félix Martí-Ibáñez, M.D.</i> | 36 |
| Building for Worship | 41 |
| National Religious Art Exhibition | 42 |
| Willet's Dedicate New Studio | 44 |
| World of Glass | 46 |
| Statement of Principles | 47 |
| Membership Committee | 64 |
| SGAA Members | 65 |
| SGAA Officers | 70 |

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*The "Inviting Christ" window, West Genesee Methodist Church, Syracuse, N. Y.
Stained Glass: Henry Keck, Inc., Stained Glass Studios, Syracuse.*

The "Inviting Christ"

FOR the past several years the West Genesee Street Methodist Church, Syracuse, N. Y., has been in the process of an extensive renovation program. A major emphasis of this program has been on new stained glass windows.

The Church Committee dictated that the theme should be the "Life of Christ" portrayed in stained glass, stressing that simplicity of design was desired. Although the Church building itself is old and of traditional style, the Committee expressed a wish that contemporary feeling be evident in the glass. This, of course, presents particular problems to the craftsman.

As part of the 90th Anniversary Program on March 27, 1960, the "Inviting Christ" window was dedicated. Consisting of three panels facing on a main thoroughfare, the hope is that it will serve as a welcome to passers-by. Adding to this invitation, the window is illuminated from the interior at night.

In the two side panels there is shown five figures symbolic of the youth of the world. They represent the Caucasian, Negro, Eskimo, American Indian, and the Oriental. In the great center panel the figure of Christ predominates, stretching out his arms in an invitation to the world. The Open Book is at his feet.

Under the direction of Stanley E. Worden, proprietor, the Henry Keck Stained Glass Studios in Syracuse, fabricated the window. Ronald Shaw, of the same studio, did the designing.

The background glass was cut from mixed blues and greys radiating from a light shaded center to darker textures in the sidelights. Golden rays are interspersed throughout. Brilliant hues were used for the children's costumes. The whole window has been painted with just a suggestion of pattern here and there in the background.

While blending the modern with the traditional is sometimes awkward, the gentle lines and soft facial features, in this instance, act as a pleasing contrast and serve to blend the two styles.

Faceted Glass In Architecture

by
FELIX SENDER

(Mr. Sender is a designer for the Conrad Schmitt Studios, Milwaukee, Wisconsin, Associate Member of the SGAA, and former Professor of Art at the University of Berlin.)

MAY I refer you to *Stained Glass*—Spring 1960 in which there are several articles pertaining to the various phases of faceted glass. Having read these, you will be familiar with some of the slab glass problems, its manufacture, its interest and artistic merit. To avoid repetition, I am writing of faceted glass from the viewpoint of my own personal experience.

From 1951 to 1955 the large slab glass installation in Audincourt, France, the Sacred Heart Chapel, was begun and completed. The artists were Fernand Leger and Jean Bazaine, the architect—Novarina. At the same time many other artists and studios were busy with the new materials—glass and cement—but these windows were so outstanding, they were acclaimed the finest in all France.

A little later—1955—Le Corbusier's famous chapel *Notre Dame de Haut*, was completed at Ronchamp, France.

My impression of these tremendous masterpieces was unforgettable. It was an experience which will be always remembered, and which will be useful in many ways, without leading to thoughtless copies. One cannot compare these two chapels, they are entirely dissimilar, yet every visitor, whether specialist or layman, experiences the impact of their devotional atmosphere.

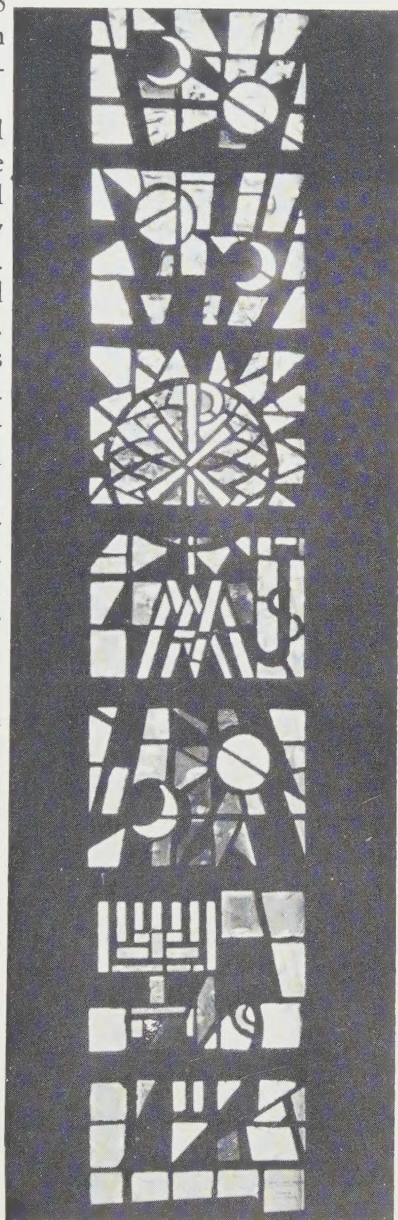
Le Corbusier attains this result with plastic architecture in cement and above all by the use of his own series of measurements which are derived from the use of the Modulor, which he developed. In short, cement and the sensitive use of his completely mathematical tools, combined with his genius have created Ronchamp. The dramatic use of pure light, with perfection of balance creates an interior which is sharply alive by day or by night. The glass is mostly clear and plays a subordinate roll . . . merely to keep out the weather. The entire composition consists only of cement, light and measurements. Seen through the eyes

merely to keep out the weather. The entire composition consists only of cement, light and measurements. Seen through the eyes of an artist in glass Ronchamp proves that cement and light can create an unforgettable impression. No slab glass is used.

In the Sacred Heart Chapel at Audincourt, however, we have the exact opposite. The Chapel is a fine building but in no way revolutionary in its conception. And yet this Chapel is considered one of the finest of this century. How can this be? Here slab glass was used for the first time to a large extent. In contrast to Ronchamp the atmosphere is created entirely by the slab glass windows. This is true above all in the Baptistery, with its windows by Jean Bazaine, which in light and warm colors convey liturgically the thought and spirit of the sacrament of baptism.

Color, rhythm and the musical harmony of the slab glass tones combine to create a universal effect and atmosphere. On a sunny day this little Chapel is illumined with colored light. And even during heavy rains and on dismal days one has the impression that the sun is shining in the chapel itself. All this attained solely by the use of slab glass.

The "Presentation" faceted glass window. St. Mary's Catholic Church, Tomahawk, Wisconsin. Architects: Mark F. Pfaller Associates. Stained Glass: Conrad Schmitt Studios, Milwaukee, Wisconsin.



As you enter the body of the Chapel—you see in the sanctuary and on the side walls eighteen horizontal panels set directly under the roof. The Chapel is dedicated to the Sacred Heart and the idea of the Passion is depicted in the slab glass windows which were designed by Fernand Leger. The combination of color and symbolical content have an intense effect on the observer.

While in Ronchamp the effect and atmosphere are created purely by plastic cement, measurements and light—so in Audincourt—it is the result only of the glass.

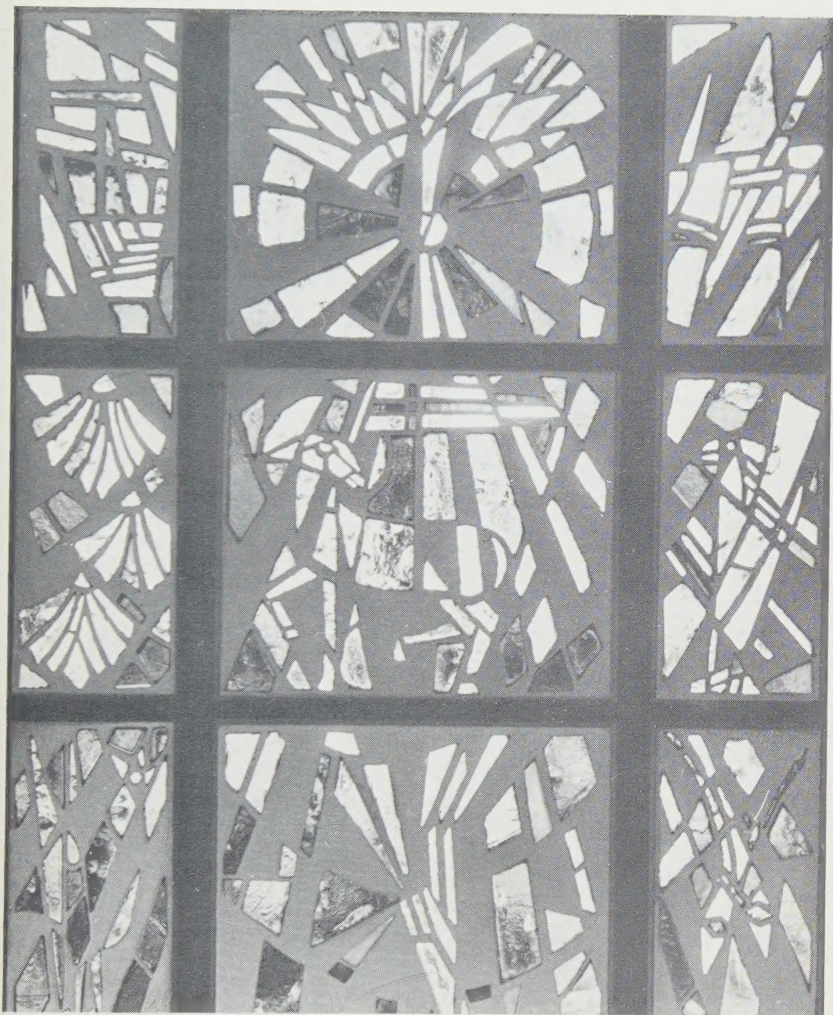
Having studied both approaches—I find it useful to combine them in my work:

1. The use of cement as an architectural form.
2. The use of slab glass with its brilliance—both working together, and resulting in a combination not comparable to other materials.

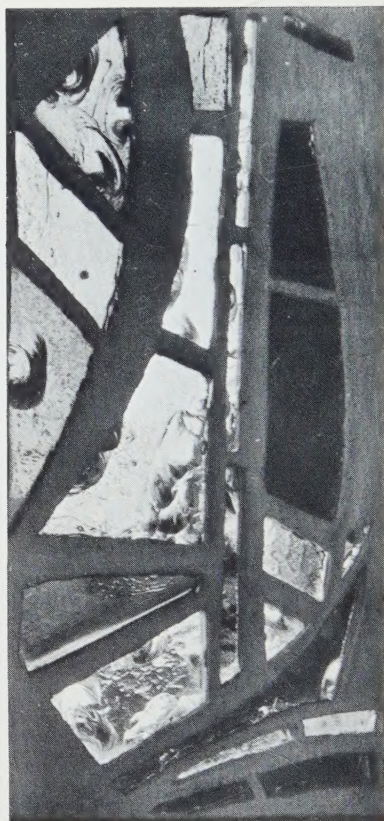
This means that the construction of the windows or openings, their stability and sculptured form must conform to the entire building. The windows and building should be designed with the same base of correct measurements. The window must have an architecture in cement. Even when no glass has been installed the cement work must stand alone in harmony and in one with the building. In my case, I use the measure of the Modulor which Corbusier developed. Should the master builder also use this measure then the result is ideal and there is complete harmony between the windows and the building itself.

In *Stained Glass*—Spring 1960 on pages 42 to 45 many installations of slab glass windows are listed. These illustrate the great interest in the United States in this technique at the present time. There are more installations to be enjoyed and appreciated here than in any other country.

The effect Corbusier acquired in the rhythmical composition of his window openings could be used as an ideal example of a faceted glass wall, contrary to doing a faceted wall and treating the concrete as a substitute for lead, which has often been done. In my opinion, this is not the genuine use of materials.



The "Trinity" faceted glass window. Valparaiso University Chapel, Valparaiso, Indiana. Architects: Charles E. Stahde & Associates. Stained Glass: Conrad Schmitt Studios, Milwaukee, Wisconsin. According to the theme suggested by Dr. A. R. Kretsmann, liturgical consultant: God the Father symbolized by the Hand of Creation. God the Son by the Lamb. God the Holy Ghost by the Dove. On either side are the six Apostles: lower left—Peter (cock), lower right—Andrew (fishes), center left—James Major (shells), center right—John (eagle), top left—Philip (basket and T-cross), top right—Bartholomew (open Bible and knife).



This issue contains photos of some of the thirteen slab glass windows installed in St. Mary's Church, Tomahawk, Wisconsin. Right Reverend Monsignor William Smits, V.F., Pastor, Mark F. Pfaller Associates, A.I.A., Architects. Also the Trinity window which is installed in the University Chapel at Valparaiso, Indiana, 1960, Dr. Adalbert R. Kretsmann, Liturgical Consultant, Charles E. Stahde and Associates, Architects. All windows were executed by Conrad Schmitt Studios and designed by myself.

Detail faceted glass window, Valparaiso University Chapel. Stained Glass: Conrad Schmitt Studios, Milwaukee, Wis.



From Fernand Leger:

*Un vitrail, c'est une architecture de lumiere.
Il n'y a pas un "art religieux";
il y a l'art . . .
qui est sacré par lui-même.*

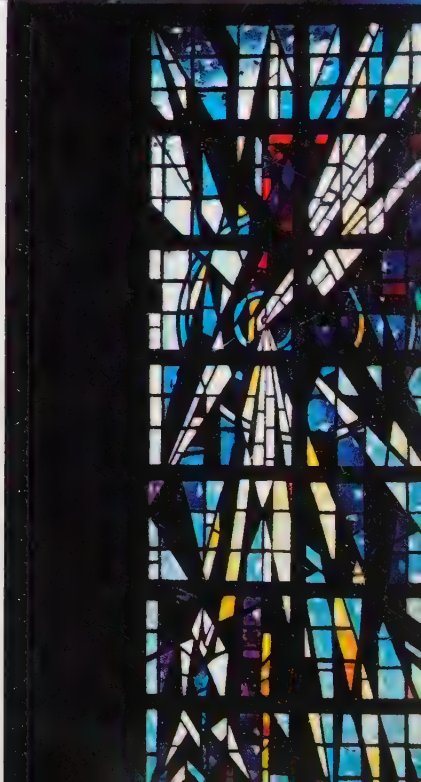


*Detail faceted glass "trinity" window, Valparaiso University Chapel. Stained Glass:
Conrad Schmitt Studios, Milwaukee, Wis.*



Faceted Glass Windows. St. Mary's Church, Tomahawk, Wisconsin. Designed by Felix Senger of Conrad Schmitt Studios, Milwaukee, Wis. The Rt. Rev. Msgr. William Smits, Pastor. Architects: Mark F. Pfaller Associates.

Photo by Custom Studios, N.Y.C.



DESCRIPTION OF THE FACETED GLASS WINDOWS—

St. Mary's Church—Tomahawk, Wisconsin

As the Church is dedicated to Mary, she is the predominant figure shown in the large choir window on the west facade. The mysteries of the Rosary are expressed symbolically in the nave. They are the Annunciation, the Visitation, the Nativity, the Presentation, and the Finding of the Temple.

There is also a smaller window which is dedicated to the Passion. Directly across from it there is another small Passion Window followed by the Glorious Mysterious: the Resurrection, the Ascension, the Descent of the Holy Ghost, the Assumption, and the Crowning of Mary.

In the Mary Window, she is shown in full figure holding in her arms the Christ Child. Behind them are a cross for with the birth of Jesus the Cross came into the world. She is clothed in an intense blue, the color of Mary and of Faith and Trust which serves to enhance the white of the Christ Child. Mary stands upon the Orb of the earth, the crescent moon under her feet. The Violet of the Cross stresses the color of the Passion. The brilliant yellow Sun of Glory brings to mind the Woman of the Apocalypse beautifully arrayed in the Glory of Heaven.

Surrounding the Mother and Child are symbols of the Litany of Loretto. Beginning at the left they are the crown-Queen of the Most Holy Rosary; gate of Heaven; the Lily-Virgin Most Faithful; mirror and scales-Mirror of Justice; Ark of the Covenant; mystical rose; Tower of David; and the Morning Star, the Crown at Mary's head-Queen of Heaven. These symbols with the background are executed in more subdued tones and colors as they are secondary in the composition.

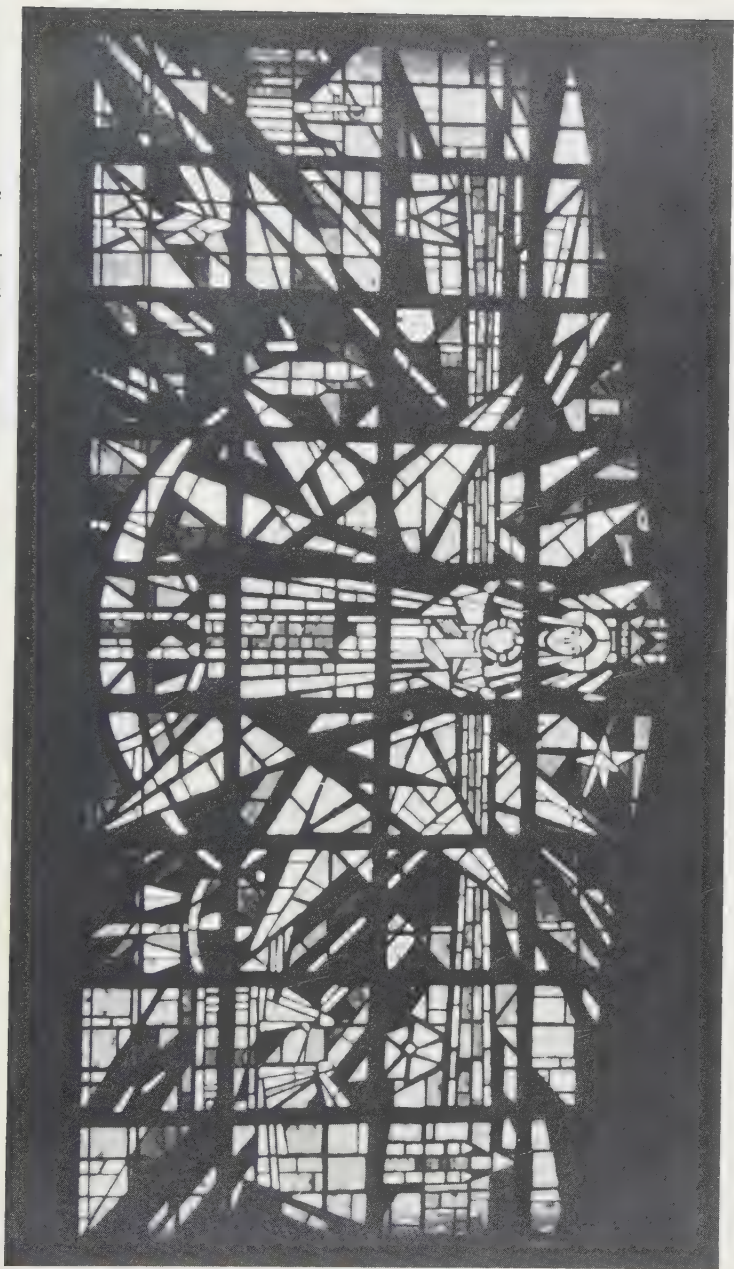
ANNUNCIATION WINDOW: Rays from the Dove, symbol of the Holy Ghost, fall full upon the earth and upon the budding lily, the symbols of Mary. Two squares of violet color, the Passion, are used as background for the sweeping dove and the lily thus giving them prominence.

PRESENTATION WINDOW: The offering of Mary and Joseph showing the two doves. The seven joys of Mary are indicated by the seven bright stars on the background of red. Her seven sorrows are the seven tears on the dark violet background.



BRI CONFERENCE

The 3rd semi-annual conference of the Building Research Institute was held in Washington, D. C. from November 15-17, 1960. The general topic under discussion was, "Preassembled Components in Modern Building". The program featured discussions on various aspects of the subject presented by architects, contractors, building owners, etc. The principles of design and assembly for commercial and residential buildings using these materials was taken up. The idea was stressed that this type of construction is economical and can be made acceptable to the architect if used with daring and imagination. More detailed information can be obtained from the BRI, 2101 Constitution Ave., Washington 25, D. C.



*Faceted Glass "Mary" window, St. Mary's Catholic Church, Tomahawk, Wis.
Stained glass: Conrad Schmitt Studios, Milwaukee, Wis.
Architect: Mark F. Pfaller Associates.*

SGAA 1961 CONFERENCE

The Stained Glass Association of America will hold its *52nd Annual Conference* in San Juan, Puerto Rico on June 20, 21, 22, 23, 1961.

Mr. Wilbur H. Burnham, Jr., Conference Chairman, announced that the meeting will be in the San Juan International Hotel. This is a modern, centrally located downtown hotel convenient to shops, restaurants and points of interest.

During the time we will be there a great local festival is also scheduled with round-the-clock activities. In addition Mr. Burnham has planned an interesting program in keeping with our "fun-year" convention tradition.

A more detailed announcement of plans and program will be sent out in the near future. In the meantime reservations should be mailed to:

Mr. Wilbur H. Burnham, Jr.
1126 Boylston Street
Boston 15, Mass.



Comments & Clarification:

In the Autumn-1960 issue of STAINED GLASS there appeared some "News and Notes" from the JOURNAL OF THE BRITISH SOCIETY OF MASTER GLASS-PAINTERS. They concerned an opalescent panel presented by the SGAA to the British Society of Glass Technology in 1926 and the Harvard Memorial Window.

Mr. Otto W. Heinigke has come forward with the following comments on the items in question:

The panel of opalescent glass, designed by John La Farge for the Cornelius Vanderbilt mansion on Fifth Avenue at 57th Street in New York City, was part of the collection of my father Otto Heinigke. It was presented to the British Society of Master Glass Painters by a group of members of the Stained Glass Association of America who were touring Europe. Later the panel was given to the British Museum for safekeeping.

The design consisted of a large "V" of irridescent gold glass on a background of Mr. La Farge's Ballard Blue, decorated with an arabesque of which the leaves and blossoms were moulded white and yellow opal glass. It was the center of a group of three, of which I still have the other two.

The other item stated that the John Harvard Memorial is in Westminster Abbey. The Harvard Memorial was placed in the Baptistry of Southwark Cathedral, London S.E., to commemorate John Harvard's baptism there. When the Baptistry was badly damaged by a bomb during the "Battle of Britain", the center and parts of the side lancets were blown out.

The Associated Harvard Clubs' "Committee for the Restoration of the John Harvard Memorial Chapel of Southwark Cathedral", placed the order to restore the window with Heinigke and Smith. This was done because two of Mr. La Farge's grandsons, Henry and Bancel, knew that we possessed a stock of glass made by Louis Heidt at the time the original window was made.

This precious material, together with a few small scraps of the same vintage from Mr. Popper's dusty bins, very clear photographs taken before and after the explosion, and—most fortunate of all—the discover in my father's collection Mr. La Farge's original water color sketch of the window, enabled us to reproduce the window exactly. What had remained of the original window was shipped to us and incorporated into the restoration.

What Makes For Good Stained Glass Design?

(A panel discussion on the subject as presented at the Stained Glass Association of America's Conference in Cleveland, Ohio, June 1960. Because of the length it will be presented in two parts.)

PART I

Moderator—HELEN HUNT (Stained Glass artist and wife of George Hunt, proprietor of the Henry Hunt Studios, Pittsburgh, Pa.)

Panel Members—STEPHEN BRIDGES (artist and craftsman, designer for the Rambusch Studios, New York City.)

ANTHONY S. CIRESI, A.I.A. (architect, Cleveland, Ohio.)

ROBERT FREI (artist and craftsman, Emil Frei, Inc., St. Louis, Mo.)

ORIN E. SKINNER (artist and craftsman, President of Charles J. Connick Associates, Boston, Mass.)

HELEN HUNT: You all know that good design is the basis of any work of art. The very term "design" is an intangible. It is an elusive kind of thing which begins as a sort of creative thought in the artist's head, which he transforms into a work of art in whatever medium he is working.

I do not believe that design can be taught. It has basic rules which you can learn and you can study the great masters and learn a great deal and grow, yourself, in the process. But when the artist sits down with a pencil and paper he is really on his own. He can follow all the rules that he has learned and he can still make a bad design. On the other hand, great artists have broken rules and still created great works of art. I suppose you could compare design, the quality of design, to the quality of charm in a woman. If she has it, she needs nothing else. If she hasn't got it, it doesn't matter what else she does have.

We will commence the discussion by asking Mr. Skinner for some of his thoughts on this subject.

MR. SKINNER: In his recent book, E. Liddall Armitage has given us a unique opportunity to read what twenty-eight contemporary stained glass artists claim to be the principles and considerations that guide them in their work; in other words, what they think constitutes good stained glass.

These articles are illustrated, and it is interesting and often baffling to compare what they say with what they do. The fact is vividly apparent that we give the same words very different meanings. For instance, light, color, strength and balance are comparative terms that convey different ideas to each of us. One man's restraint is another man's exuberance, and the force of the saying "actions speak louder than words" is given fresh significance.

I have studied the comments of these designers, trying to find common ground and basic principles to which they all subscribe. The point in which I seem to find the greatest agreement is in various expressions acknowledging the direct relationship and subordination of the window to the surrounding architecture. This seems pretty obvious, but it is not difficult to find soloists and prima donnas who use the building only as a frame in which to display their productions. The acknowledgement of the role of architecture leads to a realization of the importance of scale and a fair amount of agreement that the window should be decorative and symbolic rather than pictorial and realistic, although the latter still has a good foothold in the illustrations. Here again is discovered variations in what is considered to be pictorial or abstract.

We are dealing with continually changing ideals. I remember that years ago I considered Maurice Denis to be an extreme modernist. Recently I saw him represented in a modernistic show and blushed to find how conservative he appeared in association with present-day modernists.

I think most of our writers agree that a window should let in and decorate the light. Many speak of pure strong color, but

there again, one man's strong color is another man's pastel. They speak of the primary importance of color, with the story or subject in secondary position. A simple palette is urged.

A great deal is said about strength and balance. Some would use as little paint as possible; others would use considerable. Some would suppress personality and others would develop the ego.

I think it is pretty well agreed, at least in principle, that the materials should not be disguised. The inherent character of the glass should be retained and it should work as glass.

Some say the work must be completely original, based on the dynamics of modern times; others insist that we can only learn from the past, and all our work is founded on strict basic principles.

It is agreed that a highly developed color sense is essential, and I think few would not agree that a tremendous amount of background and training of some kind is pretty important.

A spiritual atmosphere is emphasized, and I am confident most designers have a profound spiritual approach, although here again it is expressed in widely differing ways. This is an aspect that the truly sensitive are reluctant to discuss, for it is so often abused in sales talk and used as a false front. The mingling of business, art and sentiment can easily lead to confusion and misunderstanding, for basically we are dealing with intangibles, and the artist must be in control. Fundamentally how to make good stained glass can only be felt. Business is just an incidental factor—a necessary evil, and we must have a guiding spiritual motivation.

MR. BRIDGES: There is a certain advantage in coming in on a panel early before all the good ideas are expressed, so I am grateful to be second. I have had to cross off some points because Mr. Skinner made them.

It does us all good to examine the position of the opposition and pay particular attention to the opinion that we disagree with most. Added to that, as a basic temperamental habit, from time to time we do well to review the elements of our position.

As stained glass men we don't design in a void, but are members of a three-man team who work with an architect and a client who make demands, as we rightfully make demands. We have all found ourselves in the position of working with an architect who was indifferent to his role in guidance, with clients who had little or no idea except it was a mode of self aggrandizement, so we have had to take on their parts as well.

But in the rightful scheme of things, the architect will have definite ideas about what he wants glass in his building to do. He provides window openings. Does he wish the light tempered uniformly throughout the building? Those of you who have seen Chartres without stained glass know what a different building it is. Do we come in to provide the screens against the light or are we a part of a pierced wall?

Contemporary architecture provides us opportunities in both directions and we would knock the building into a cocked hat if we designed screens when we should be enhancing openings.

I think an architect will have very definite ideas about how he wishes the interior flooded with color, whether unity of neutral light throughout or whether he will let us use dramatic effects in the sanctuary and set a tranquil atmosphere in the nave. If we have a predisposition toward one of those expressions as against the other, we will find ourselves out of step with the basic concept of the architect.

Architects are radical and conservative, depending upon the mood of the man. Some of them like a strong stylistic palette. We never had a more neglected architect than Ralph Adams Cram but even he warned our Association in the late thirties we were getting so Gothic we were just turning thirteenth century borders out by the mile. On the other hand, I heard an architect

who was so eager for creative effort he said he wouldn't allow any established studio to put a window in a building. He would have nothing to do except with independent artists who would have their work executed in the studios. He said that because he felt within his limited experiences studios were dedicated to the recreation of historical work, that we were very expert in doing thirteenth, fourteenth, and fifteenth century work and it was so much transparent wallpaper.

I, as a glass man, would make only one plea with the architect, that he remember that we may have some knowledge about potentialities of our material, and certainly technical knowledge about types of glass and legitimate uses of it that he may not be aware of. Just as the man on the bench often has a realm of knowledge that a designer who sticks to his drawing board for too long a time forgets.

The second member in this little trinity that produces stained glass is the client. He has some rights and some duties. Perhaps his first right is in the realm of budget, since he is paying the bill. I only wish that they came to us with a more realistic knowledge of what it costs to make stained glass today.

"Father gave a Gethsemane window that cost \$500 thirty years back." We cannot make that 10 feet by 10 feet window for \$1,000 today. Instruct him gently about the realistic facts of present-day costs.

I would like always to put the burden of subject matter in the hands of the client, but I know from experience how disastrous that can be. If subject matter is brought up too early in a meeting he falls back on three or four topics: "Christ knocking on the door," "Gethsemane," "Good Shepherd," "Ascension," and we have them multiplied by thousands all over the country. It is a startling thing to read the list of subjects of the windows designed by Burne-Jones, some 300 or 400 subjects, some of which were from scripture have not been used I dare say in the past 25 years in this country.

I have a ready-made sentence I include in letters to answer some people who are considering stained glass, to please consider it as an opportunity to set forth religion in living terms and dissociated with a mere mood of antiquarianism.

Now we come to us—the third member of the team. It seems reasonable to set down our first concern as the budget. What can a designer do if he doesn't know what budget he is to work within?

Secondly, we have three materials that we work with: glass, lead, and paint. Designers are sometimes forgetful of what an important element glass is in his finished work. There is a great difference between cathedrals, the antiques that come from various sources, Norman slabs, opalescent glass and even opaque glass, all of which we use today. Each of these has a distinctive texture even though they might appear identical. If you held small samples in your hand you would see they are different and as soon as you glaze a building with one of them you set up an entirely different mood. Designs that are quite handsome, executed in one of those glasses seems wrong if another is used.

In the history of the craft, lead played an important part during the *art nuevo* period. It made the design. That is quite all right. More usual practice today is to use it as a separation of colors. And above and beyond the physical necessity of separating each change of color by a frame of lead, you are all aware of a colored area that must have a supplementary functional lead. Visitors to studios often ask, how did you decide to put the breaks where you did? The answer to that is that each designer breaking up a single color area will do it in his own manner, some with rhythmical, lyrical lines; others with a brutally functional way, paying attention perhaps more to the linear pattern than to the reasonableness as to how the glass can be cut and its strength after it is put in these frames.

You don't work very long as a designer without finding it is impossible to cut the horseshoe shape of a halo and lead lines must be put through that. Even if you had an old cutter who

could cut a perfect horseshoe and put it around the lead very soon the stress of wind would break it so we anticipate this. Leading of halos alone could be a study in itself, whether they grow out like horns on Moses or are shiny.

Present-day glass shows a wide range of use of paint. When I was young in the craft it was easy to say painters had ruined it and that the pictorial end at the turn of the century was at the lowest ebb. The direction of modern painting has brought us an entirely new audience and the aims of present-day painters are akin to ours. The use of pigment on glass done by sensitive painters who paint freely on their own as artists has given us effects the like of which the world has never known.

In the back of all our minds is the thought, I suppose, that full potentialities of stained glass were not explored in a single century in the Middle Ages and that there are more avenues worth investigating.

Having gone through this list of things we work with, the materials we work with, in an almost instinctive way we come to the problem of design. Here, certainly, no rule can be formulated that can't be beautifully violated. Some ideas that I am prone to repeat are: I expect a finished window to be better than the cartoon, and believe me, some cartoons are more beautiful than the finished product. Joshua Reynolds' cartoons for the "Virtue Window" in New Oxford College, Oxford, would be a greater treasure than that china-painted thing itself. I have cartoons by Burne-Jones I would rather have than the Burne windows.

It behooves us all to allow our materials to teach us. The opposite to that is to design and execute that design in the material of glass. Some designs might as well be executed in Woolworth needlepoint.

One of the obstacles to an American designer, I feel, is that there is a mood abroad to be satisfied with the spectacular, temporary approach. We who love the craft are willing to devote endless time to it and find ourselves in opposition to the eager-

ness to glaze a building within six months of letting the contract. If it were an exposition building, a world's fair perhaps, we would be quite in our atmosphere to bring in and to execute the first idea, but when we have the opportunity to let time mature ideas in us, most of us look back on such projects as having been our good ones.

One other principle that clears the air and takes the edge off many discussions between glass men is the simple distinction that it is possible to have a good example of the wrong kind of thing and it is possible, and so often happens, that we have a bad example of the right kind of thing. Some opalescent windows were superb of their kind . . . I would say the wrong kind of thing.

The very last thought I had before I came up here was, "Bridges, your usual text is this, and all you are preaching on is that little phrase from Eric Gill, 'Take care of truth and goodness and beauty will take care of herself,'" and I propose that for your meditation.

MR. ROBERT FREI: What makes good glass design? After much thought on this I came to the conclusion that I don't know, but when I make one I would like to come back and show it to you.

In fact, in my experience, good stained glass designs often don't make good stained glass windows but as Mr. Bridges said, when the creative process stops at the design level and it is traced onto glass, the result is usually less than the design and often a poor stained glass window. It is kind of a superimposed *thing* onto glass. It could just as well be transferred onto several other materials.

How can the creative artist best serve *God*, the *building* and his *boss*? I use these terms more as symbols of areas of involvement than their true meaning. To the *Creator* he is indebted for what talent he might have; to the *building* he can feel joy of creation in his vision of what it could be; to his *boss*, whether it be his employer or himself, he feels a great responsibility to the

system or to his associates and the problems of providing them and himself with an income.

As the business is successful it grows in size and becomes involved in such things as communication, completion dates, sketches, finances, and so on. It takes the time he used to love spending on projection, refraction and transmission of sunlight through glass, the things which were before the reason for his having become subcontracted to others who are often isolated from reality by distance, second-hand communication and specialization.

I don't know what the answer is. I would like to think it is the ability to remain small, to remain a craftsman. However, I don't see the possibility of remaining the craftsman and delegating the business to someone else. So my answer might be to remain a nucleus of four or five people working together. I realize there are problems involved here in larger jobs and completion dates and such. But to remain the doer, to remain in contact with the building, with the architect, and with the material is the ideal.

About two years ago I started working in the slab glass technique and it was a wonderful experience. When we obtained our first job in this new medium I did it alone. I found there was little use for a cartoon because I couldn't cut the glass close enough to the shapes on the cartoon anyway. So I worked pretty much from the sketch. Since then it has become, to a great extent, a popular medium and I have become somewhat of a specialist working on designs and training other men to do the cutting of the glass.

This doesn't lend itself well. I have visions of the need in this building that, as far as the sketch goes, is still a study. I want very much to work on this in glass and I cannot farming out the cutting to another man however competent he might be. So when I go and see the final result I say this is better than myself, or, this is not as good. I have great joy in carrying one thing all the way through, and this is my solution to the environmental factor that might make for a good stained glass designer.

MR. CIRESI: Frankly I don't know whether I should break into this or not, but as an architect the thing I most of all would like is the collaboration between the various groups: the painter, the sculptor, the stained glass man, the iron worker. I say that because I think it is the one thing that will save everything.

We have lost everything in the last few years. I would like to put it this way, I have taught for a number of years and have found I have trained many young men in architecture and had them in my office. I have had a large office and a small one and found these young men just don't stay put . . . you can't hold them. I find the same thing between the architect, the sculptor, the painter, the stained glass man, the metal worker, the bricklayer, and the cement worker. One person can't do it all I am sure of that.

The client gives us a job, tells us it should cost a million dollars—no more. When you were through you found out he was willing to spend five, which throws you for a loop, because you probably could have saved four of them for him anyhow. But the client does at times give one a good lead . . . then he should stay out of it. He can pay for it. He can give you the subject matter. He can tell you what he likes and doesn't like. You stay in touch with him but, of course, the smart client will leave you alone after the first instructions.

There is another point which I would like to make on talent. People put an awful lot of weight on talent. I wonder if we are right. I found that most students that had talent were lazy. They never developed it. Frankly, I think it takes just plain hard work to get anywhere in this game, whether it is art or architecture.

The other thing is to stay free. I know many artists and I know many architects who slave by the hard charette and do everything possible and never get away from it to find out whether they are doing the thing right, whether they are coming up with the right solution, whether all the people on the team are arriving together.

Then when you do have a good team you find maybe one or two slack off and they refuse to carry on their phase of it, refuse to do any study on it, refuse to have anything to relate that part of their design with yours, and then the thing falls apart again.

As far as architecture is concerned and all the writings you have read about the new methods of design, new methods of construction, there are none and never will be until the day they have "sky" design. We still have the old, using the little arch. We find many new things, supposedly, in the magazines. Granted there are a lot of nice things, but it is still nothing but a lot of hard work.

The one big point I always find in this collaboration is the relationship of one unit to another. That is, the painter, the architect, the structural engineer, and the bricklayer and the stained glass man, I have an awful time to get them all to realize one piece has relationship to the other piece.

Just one last point. I think it has always bothered me and I never could understand why stained glass designers and some architects always try to place the stained glass window at the end of the sanctuary, where it is very hard to concentrate on. It is in the wrong place. You are facing light, very poor for the body of the church, and the sanctuary is reserved for other things. Turn the thing around. I have seen some that have been turned and just can't understand why people have to face light in church or any other building. It is not the proper way to do it.

But all in all, I do think there is one thing that counts—collaboration—and I do think all the various phases of the building can be tied together so that all comes out to be one. Everybody has just got to do his part.

HELEN HUNT: Thank you, Mr. Ciresi. I think it is interesting to hear the different opinions and though some of us may differ on small things I think we all agree on one thing: We all want to make better stained glass and we want to work at it.

In spite of what Mr. Ciresi just said, I do think we have some new materials to work with in our particular craft, and I think we should experiment. I think we should be open-minded. Not all things are good because they are new but I do think something good comes out of this experimentation. After all, glass and lead together are beautiful. They are a beautiful medium. I feel if the medieval people had had some of the materials we have today, they would have used them also.

(To Be Continued)



TECHNICAL PAPERS

The August 1959 edition of the "Journal of the Society of Glass Technology" (Sheffield, England) published in abstract form the results of some highly technical research into old glass. It included: "Studies in Ancient Glasses and Glassmaking Processes: The Composition and Characteristics of the Glasses of the Portland Vase", Emeritus Professor W.E.S. Turner, and "An Investigation of Ancient Opal Glasses with Special Reference to the Portland Vase", H. P. Rooksby.

Emil Popper: Man of Vision

ALTHOUGH primarily a purveyor of fine imported glass for use by the American stained glass craft, Emil Louis Popper never limited his interests or mental activities to a single narrow field of endeavor. Throughout his long and full life Mr. Popper successfully pursued such diverse careers as mathematician, inventor and merchant.

He was born in mid-Manhattan on July 30, 1869 one of five children to grace the family of Leo and Anna Popper. Educated in the public schools, he then went on to New York City College. His youthful ambition of becoming a physician, to follow in the footsteps of his Austrian grandfather, ended in 1889 when he joined the glass firm which had been started by his father in 1880. His initial lack of interest in glass and commerce were overcome as the business grew and became successful.

However, Emil always managed to find time for scientific thought and experimentation. Much of this activity was directed toward glass while along other lines he worked in the field of mathematics. With his father, who was an inventor in his own right having patented a process for making glass buttons and a new model hoop skirt, he perfected a method of manufacturing glass thread. They then made a dress from this material and presented it to Queen Liliuokalani of the then Sandwich (Hawaiian) Islands. This unique garment can still be seen in the Honolulu Museum.

On Christmas day 1899 Emil was married to Miriam Opper. They had two sons. With the death of Leo Popper in 1910, Emil and his brother Edwin S. continued the business as a partnership. When Edwin died in 1948 Emil carried on as sole owner with his own surviving son Edwin Leo taking an active interest.

In 1915 when the Black Tom munitions explosion destroyed the torch atop the Statue of Liberty in New York harbor, Emil undertook the job of replacing it. Working out a method for remaking this symbol of freedom, the torch was installed by the firm in 1916 and continues in service to the present day.



Emil Louis Popper
1869-1959

In 1925 he patented a radio detector making use of glass and mercury. From there Emil went on to tackle some of the more complicated problems of mathematics. Never having been satisfied that the exact figure for Pi was 3.141597 he experimented on new formulas with inconclusive results; worked on dividing an angle into three parts by use of only a compass and straight edge; tried squaring the circle; etc. This interest led to an extensive correspondence with Professor Albert Einstein on a new definition for the concept that a straight line is the shortest distance between two points.

On Sept. 3, 1959, not long after his ninetieth birthday, Emil Popper quietly passed on after a short illness. A mild man who lived both in the past and in the future, he had a shy sense of humor which endeared him to all.



Apprentice Competition Winner

THE official 1st Prize Award for the 1960 Apprentice Competition went to Mr. Robert E. Davis of the G. C. Riordan Studios, Cincinnati, Ohio. Indicating his panel's general appeal, it was also voted 4th place in the popular contest.

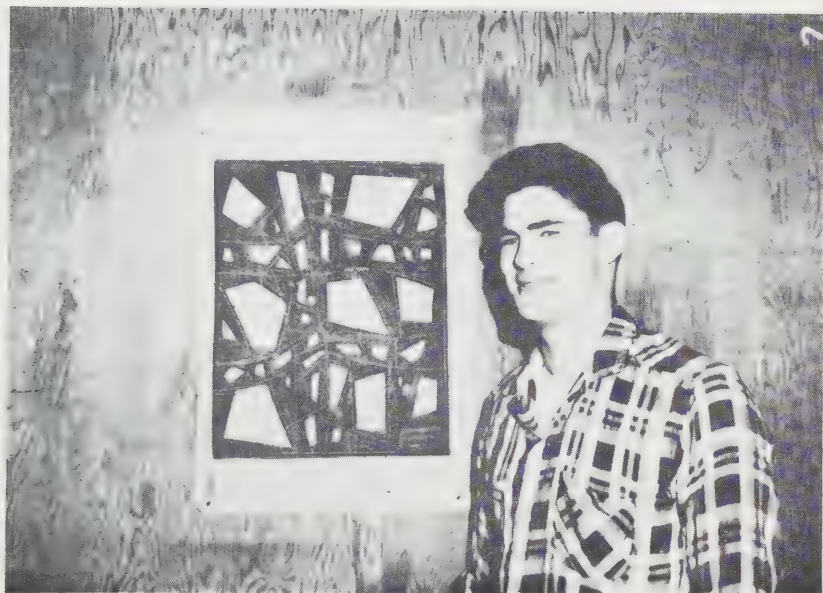
Mr. Davis describes his panel as follows:

"It is pure abstraction containing a predominance of blue unified by small additions of other rich colors with the design running both horizontally and vertically. There are really two horizontal motifs heavily traced to separate the colors. Another heavily blacked vertical ribbon of complimentary colors adds a gem-like quality.

"Blue was used chiefly because I am interested in the vast range of shades found for this color in the stained glass palette and its unlimited possibilities for blending with other colors. Besides, it is also my favorite hue."

"Abstract"—Official 1st Prize, 1960 Apprentice Competition, by Robert E. Davis.





Robert E. Datt, Riordan Studios, Cincinnati, Ohio, winner of the Official 1st Prize in the 1960 Apprentice Competition. Shown with the cartoon of his panel.



NATIVE CULTURE

Composer Dmitri Tiomkin, a former native of Czarist Russia—now an American citizen, believes American culture is being downgraded. He states that it is a mistaken belief that the best musicians, artists and creative talent are in Europe. Snobbishness prevents many Americans from recognizing the wealth of talent in their own land.

Recent Publications

- Terence Davies, *Decorative Art* (Studio)
- Basil Gray, *Buddhist Cave Paintings at Tun-Huang* (Chicago: University of Chicago Press), 86 pp., ills.
- Emile Lanqui (ed.), *Fifty Years of Modern Art* (N. Y.: F. A. Praeger), 335 pp., ills.
- Jacques Maritain, *The Responsibility of the Artist* (N. Y.: Charles Scribner's Sons, 1960)
- Daniel M. Mendelowitz, *A History of American Art* (N. Y.: Holt)
- Roland Penrose, *Picasso: His Life and Work* (N. Y.: Harper Bros., 1959), 392 pp., ills. A detailed biography of his life.
- Alexander Speltz, *Styles of Ornament* (N. Y.: Dover, 1959), 640 pp., ills., bibl. A new edition of an old classic in paperback.
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Articles of Interest

- Lead* (Vol. 23, #4, 1959), "Contemporary Architecture Returns to Stained Glass." (Also same title in *Building Digest*, March, 1960).
- Journal of the British Society of Master Glass-Painters* (Vol XIII, # 1, 1959-60), "The 'Jesse Tree' Motif in Stained Glass: A Comparative Study of some English Examples," H. T. Kirby. "Chronological List of English Glass-Painting."
- American Glass Review* (February, 1960), "Workshop on Windows: Glazing Techniques," Ronald Brown.
- Protestant Church Buildings* (February, 1960), "Architecture for Man and the Worshiper," Harold E. Wagoner.
- New England Architect & Builder* (March, 1960), "Architecture Has Always Been Modern," Jan Reiner.
- Ohio Architect* (March, 1960), "Architecture and Sculpture," E. L. Moll
- Northwest Architect* (March-April, 1960), "Symbolism in the Modern Church," E. A. Sovik.
- The American Organist* (April, 1960), Cover Picture—Window of the Norton, Kansas Methodist Church.
- Indiana Architect* (April, 1960), "The Making of Faceted Glass in Cement," Harold F. Hollman.
- Creative Crafts* (April-May, 1960), "The Psychology of Creativity," J. P. Guilford.

AMERICAN FOLK ART

ELLEN S. SABINE

(PRINCETON, N. J.; D. VAN NOSTRAND CO., \$6.95)

AS an addition to the family library, this book has an appeal for the young and old alike. It also has appeal for both the amateur as well as the professional artist. To those of you who have even the slightest interest in folk art decoration this book will provide the stimulus to send you dashing for your brushes, paint and any tinware, or wooden furniture you have exiled to the attic. As Mrs. Sabine says, "Few jobs undertaken by the amateur, (or the professional,) craftsman give more delight and pride than converting a discarded, perhaps unattractive, piece of furniture into a thing of beauty by using one of our folk art patterns."

Two chapters of explicit directions explain, with infinite patience, the step by step preparation of articles-to-be-decorated, whether they're of tin or wood. By following these directions carefully, the results should delight you as well as add to the cultural heritage of your own homes.

There are sixty-four pages of illustrations, including thirty-six pages of full sized patterns, with suggested color notes for you to follow. These are based on authentic designs taken from the Pennsylvania Germans, the New England states, and the Fraktur, a survival of the Middle Ages.

Chapter II, entitled "Materials and How to Care for Them", in itself, is worth the price of the book for it will prove invaluable to anyone who uses paint, either from an artists oil tube or the handy-mans paint can! There is a short chapter which explains the old method of reverse painting on sheet glass.

Mrs. Sabine, who is also author of AMERICAN ANTIQUE DECORATION, is an enthusiastic exponent of the revival and enjoyment of the folk art of our American forefathers.

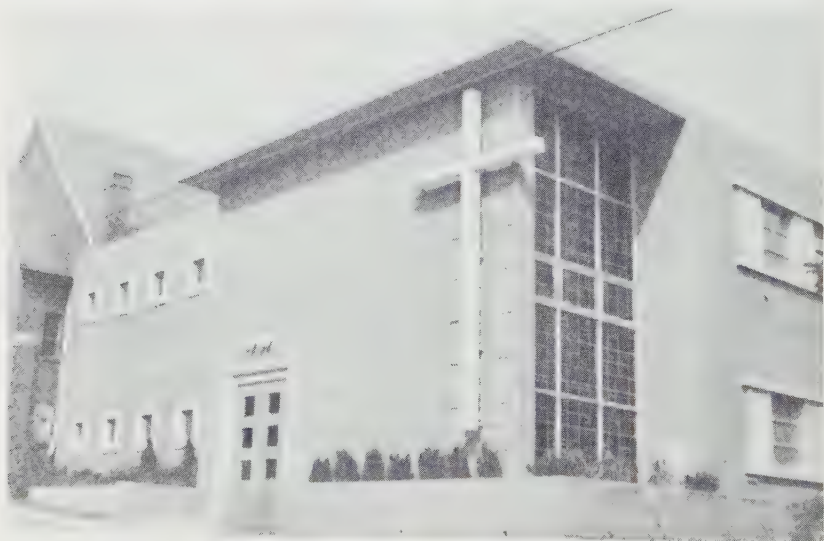
Gwen Anderson

Stained Glass Window Wall

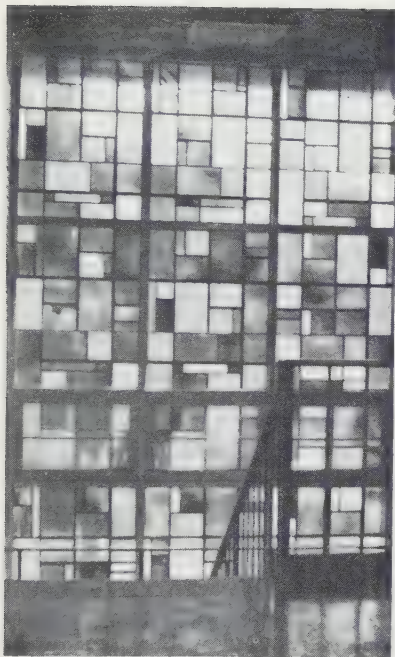
IN March, 1960 the West View United Presbyterian Church of Pittsburgh, Pa. dedicated its new educational building. At a cost of \$118,000 this functionally designed unit was skillfully integrated into the older church building.

Perhaps the most outstanding feature of the building is a curtain wall of stained glass rising from ground to roof on the south facade. Of abstract design it completely illuminates the entry way and stair tower area. The window was designed and executed by the Henry Hunt Studios, Pittsburgh, Pa.

The window was planned to allow the maximum amount of light for a heavily traversed area and at the same time to impart to the interior a beauty of color that can only come from stained glass. Not only was this effect accomplished but also added a highly decorative feature to the exterior. The multicolored rectangular pieces of glass are set with lead and installed in tubular aluminum frames. The window has proven to be highly suc-



*West View United Presbyterian Church, Pittsburgh, Pennsylvania.
Architects: Neal & Hoover, D. T. Lloyd, Associate
Stained Glass: Henry Hunt Studios, Pittsburgh, Pennsylvania.*



cessful not only as a colorful addition but also as a functional design element of the building.

Immediately around the corner from the window, on the outside wall, a large cross has been located. This added decorative symbol when illuminated at night tends to join with the window to present a detached projection as viewed from certain angles.

The original church was started in 1928 as a mission and today has grown to a membership of over 500. Pastor of the Church is the Reverend Robert C. Deal. Architects for the new building were Neal and Hoover with D. T. Lloyd Associate, of Pittsburgh, Pa.

Interior view of the stained glass wall of the West View United Presbyterian Church, Pittsburgh, Pennsylvania.



RESTORATION

When recently working on the restoration of the stained glass of St. Martin's Cathedral at Landshut in Bavaria, the artists included in the windows likenesses of Hitler, Goering and Goebbels among a group of men who are shown torturing a saint.

Through A Stained Glass Window

by

FELIX MARTI-IBANEZ, M.D.

(Dr. Martí-Ibáñez is Chairman of the Dept. of the History of Medicine, New York Medical College and Editor-in-Chief of MD Medical Newsmagazine. This editorial is reprinted with permission from MD Medical Newsmagazine, January, 1960. © Copyright 1960 by MD Publication, Inc.)

On entering a Gothic cathedral today one feels as if weird fauna were rushing down from windows and capitals. Griffins, gargoyles, and dragons, long imprisoned in the Gothic cage, that "trap of fantasy," seem ready to set off in chase of that elusive quarry of the Infinite. Man must have felt much the same at the beginning of the so-called Middle or Dark Ages, when upon him descended the avalanche of beauty and squalor, romanticism and roguishness, chivalry and sadism that characterized the age of the Crusades, the Gothic cathedrals, the *Divine Comedy*, and the *chansons de geste*.

We should not call "Dark Ages" a period that gave birth not only to such men as St. Thomas Aquinas, Albertus Magnus, and Arnaud de Villeneuve, but also to the three great bases of modern medicine: universities, hospitals, and public health. True, in the first four centuries of this period, man wallowed in magic, and the invisible threads binding him to stars and amulets ruled his life; but for the remainder of the Middle Ages he valiantly combated the ignorance and bigotry surrounding him. Rather than the "Middle Age," that is to say the maturity, of Europe, this was her childhood, when she began to awaken to a new view of man and of things.

In the fifth century the pendulum of history had swung from Rome to Byzantium, the city with a thousand gilded domes bathed by the waters of the Golden Horn and the Bosphorus. Thereafter, for the next thousand years, until the fall of Constantinople to the Turks, or, if a medical date is preferred, until the publication of Versalius' *Fabrica*, Greco-Latin medical learn-

ing would flow through three channels—Byzantium, the Arabian empire, and the monastic universities—which would later converge into the resplendent broad stream of the Renaissance.

Byzantium, later called Constantinople, and now called Istanbul, kingdom of God on earth, was for ten centuries the unattainable dream of the barbarians, who coveted its rich treasures. A walled bastion in a hostile world, defended by the walls built by Theodosius and the azure waters of the Bosphorus, Byzantium defied the pagan hordes for a thousand years after Rome herself had succumbed. Century after century, Mongols, Turks, and Tartars, attracted by the glittering domes and the legend of its treasures, vainly attacked the invincible city .

Life in Byzantium was cloistered. The people, deprived by the walls from looking ahead, looked up and back: at heaven and at the past. Their emperor, the basileus, was regarded as Christ on earth; his political code was the Bible; his parliament, the holy apostles; his offices were the basilicas, vast and towering and ablaze with gilded mosaics in all the colors of the rainbow. He appeared in public "pale as death," robed in white and surrounded by his twelve apostles. His meals were replicas of the Last Supper; his garments and countenance, of those in sacred icons. His palace was yet another church where even the porter was a priest. The finest silks and porcelain, gilded mirrors, carved ivory chess sets, damask tapestries, jeweled enamels, coats of mail, diamonds and other gems, gold chalices, sandalwood and ebony caskets, jewelry and table services inlaid with precious stones, carpets and ceramics jammed the treasury of the city, which like a golden cloud gleamed above the Bosphorus and the Golden Horn. Founded by Romans, Constantinople was inhabited by Greeks, Romans, and Asiatics. Its basilicas were the house of God; its palaces, the house of the church militant.

The lack of statuary was compensated by the abundance of paintings—the "books" of the illiterate ancients—in which the Byzantines depicted what they *felt*, just as the Egyptians depicted in their art what they knew, and the Greeks what they *saw*. In Constantinople the dung-piled streets contrasted with the splendor of the palaces; the strange Christian democracy, with the stern ruling theocracy.

Renouncing travel in space, since fierce enemies were ravaging on the other side of the walls, the Byzantines journeyed into time: the artists devoting themselves to time-consuming stained glass, and filigree work; and the physicians turning to the past in search of knowledge, since learning makes man lose his sense of isolation. As a result, Byzantine medicine turned backward, and was based not on investigation but on compilation. To Oribasius of Pergamon, Aetius of Amida, Paulus of Egina, Alexander of Tralles—to these men we owe the monumental tomes in which is preserved the medical lore of ancient Greece.

There being no one in Byzantium to garner the heritage of Galen and again raise the torch of experimental medicine, medicine became a matter of faith. The sick person was regarded as a potential saint; prayer was adopted as the best medicine, the priest as the best physician, the Church as the best hospital, and Christ as the Supreme Healer.

In the Byzantine empire, medicine was in the hands of priests and magi. The guardian saints, Cosmas and Danian, shed their light over the city. Nevertheless, the Roman appetite for luxury and sensual pleasures endured. Paradoxically, philosophical mysticism and the Oriental influence of demonology, magic, and alchemy existed side by side with the influences of Christianity. A medicine of priests, Byzantine medicine bowed to ecclesiastical authority. Taking their example from Christ, their first physician, the fathers of the Church practiced medicine. They also erected hospitals, one of which with its annexes could accommodate 7000 patients. The sick were fed on fruit and wine, temple sleep was practiced, and physical and spiritual healing was promised to the faithful. Smallpox plagues, which scourged Constantinople often, were described by the priest-physicians.

The ancient pagan cults survived solely among the healthy. Christianity, with its appeal to the unclean, the diseased, and the sinners, became a powerful revolutionary force. The diseased person became a privileged being, and medicine was founded on faith and miracles, the Divine Word, and prayer. Faithful Christians renounced classical hygiene. The patients of the priests were mostly laborers and the needy, not the well-to-do

Under Byzantium's three great emperors—Constantine I, Julian the Apostate, and Theodosius—Byzantine culture developed in flight from the present to the past, its art turning from the classical portrayal of the human being to the introvert world of mosaics, bas-reliefs, and miniatures, and its medicine taking refuge in endless compilations of Greek learning.

The Crusades introduced Europeans to the cultured world of Byzantium, a world protected by its geographical position on the confines of two worlds, at the end of a landlocked sea, by the principle of unity known as "Hellenism"—a community of language, ideas, and culture—and by the intricate web of Byzantine diplomacy, past master at weaving political intrigues.

In Byzantium—whose art was the art of Eastern Christendom, just as Roman art was the art of Western Christendom—the basilica was the house of God, an arrogant granite mass symbolizing the Church on a war footing and its everlasting might capable of resisting all sieges. The basilicas contained no statuary, for that was a symbol of paganism; in fact, they contained nothing that did not reek of religious asceticism. Religious imagery was prominent in mosaics, which were placed on walls and ceilings and not in the pavements as in Rome; for man, in his greater meekness, now looked toward heaven rather than to earth. The Oriental aversion to depicting the human form turned Byzantine art toward abstract and geometric motifs. The mosaics and multicolored paintings in the basilicas were an inspiration to visionaries, and its gems, to which were attributed magic properties, bore an obvious analogy to the mystical description of heaven.

Typical of this art were the painted glass windows, ivory and metal filigrees, and illuminated initials sparkling with golden luster and precious stones. Stained glass windows were intended to inspire emotional ecstasy. Later, when the printing press was invented and, with the advent of the Reformation, the Bible was read inside the churches, church windows were made of transparent glass. Fraught with perfectionism and preciousness, Byzantine art was symbolic of the besieged capital, where man's only escape from his walled-in existence was to roam the limitless regions of time.

classes, and the diseased body was extolled as the only possible dwelling for a healthy soul.

After surviving the ventures of the Crusaders, Constantinople finally fell in 1453, after a siege lasting several months, when the Ottoman Sultan Mohammed II, commanding half a million men, with the aid of greased logrollers hauled 72 galleys from the heights of Pera in twenty-four hours and in a single night placed them on the waters of the Golden Horn opposite the city, using his artillery to support his attack on the coveted prize.

One tragic day, through the *Kerkoporta*, at the shout of the war-cry *Yagma!* (Plunder!), the enemy poured into the thousand domed city. Constantinople fell before the fury of the invaders who, scimitars in hand, spared neither Byzantine man nor Byzantine art, but set the seal of Ottoman art and religion on them both. In Istanbul today one can still see traces of that fatal hour: the shattered walls of Theodosius, which for one thousand years guarded the colossal basilicas, that miracle of architecture, symbol of an unprecedentedly beautiful and mighty civilization. Concurrently, Byzantine medicine yielded to the Ottoman medicine of the invaders.

With the fall of Constantinople, Hellenic learning migrated to the west, driven by the force of *humanitas*, that is to say, culture and the heritage of "man as a measure" of Nature.

The Byzantine contribution to medicine was the creation of hospitals and the monumental compilations of medical knowledge by men who seem to have given no thought to the approaching storm, who, ignoring that they stood on the brink of an everlasting night, toiled as if they were bathed in the light of dawn. Byzantium stands in history like a bridge across the ocean of Time, thanks to which the Renaissance was enriched by the Greek classical learning imprisoned in the Byzantine compilations, whose pages were as subtle and eternal as the moon's reflection on the waters of the Bosphorus.

Building For Worship

(Excerpts from Panel Discussions presented at the National Conference of Church Architecture in Minneapolis, Minnesota, May 3-5, 1960.)

ADALBERT R. KRETSMANN, *Chicago, Illinois*: The oneness which is the blessing of God upon His people, must manifest itself in the arrangements and the appointments within the sanctuary. The minister and the people must feel a bond which is proclaimed by the building to all who come for prayer or public worship. Lack of unity and too many varied attention getters can destroy the most blessed worship hour by setting up a competitive situation which will be most distracting and disturbing. The glory which we bring to God as we offer our lives must find expression in the chaste honesty and clean beauty unobscured by any striving for effect or contriving to deceive by the use of bad, false or unworthy materials.

EDWARD A. SOVIK, A.I.A., *Northfield, Minnesota*: The atmosphere of a church ought to have some sense of celebration, not the melancholy mood.

ROBERT L. DURHAM, F.A.I.A., *Seattle, Washington*: As architects and churchmen we are starting to think—think about the real way in which we are going to worship, study and play in our new churches but most of us are spoiling our churches by lack of restraint. Unlike the best new churches in Europe our buildings in America are “gooped-up” by mediocre decoration rather than by mature use of fine art.

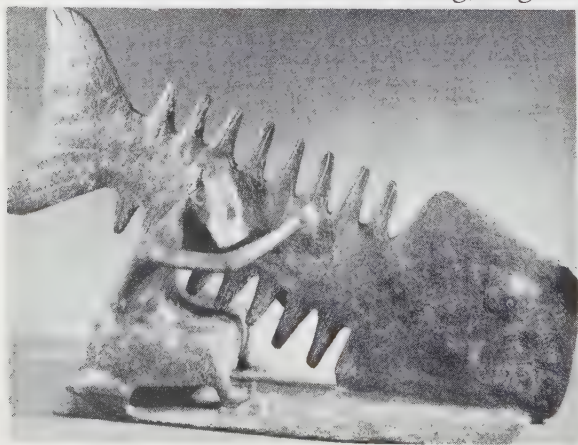
WILLIAM T. PEARCY, *Indianapolis, Indiana*: A church building should have an exterior design that says, without hesitation, “This is a church.” It should be expressive and altogether beautiful. But if a church building is all that it should be on the outside, and is not functional on the inside, then a serious mistake has been made.

National Religious Art Exhibition

DURING this past October 10,000 people in the Detroit area were privileged to visit the National Religious Art Exhibition in Birmingham, Michigan. One hundred and seventy-one pieces done in the craft mediums of Glass, Enamels, Graphics, Metal, Mosaic and Ceramics, Sculpture, and Textiles, as well as the art of Painting, were shown. It was sponsored by the Holy Name Parish of Birmingham under the chairmanship of Irving A. Duffy, a vice-president of the Ford Motor Company.

The title and theme for the exhibit was, "*Christ—The King—The Church*", with invitations being extended to outstanding American artists from Hawaii to New England. Among the stained glass designers were Robert Harmon, Mary Giovann, Harvey Salvin, and Adolfas Valeska, each having pieces on display.

As stated by the sponsoring group the purpose of the exhibition is to interest the public in and to encourage the private ownership of contemporary religious art. Also, to stimulate the artist in applying his skills on religious themes. It goes on to state that no purpose is served by presenting to the public only that which it already appreciates—art in its traditional classical forms. Nor is it to be strictly a show place for the artist's current interest in contemporary form. Rather, it will indicate the differences that exist between the two forms and to create a forum where tolerance, if not understanding, might be promoted.

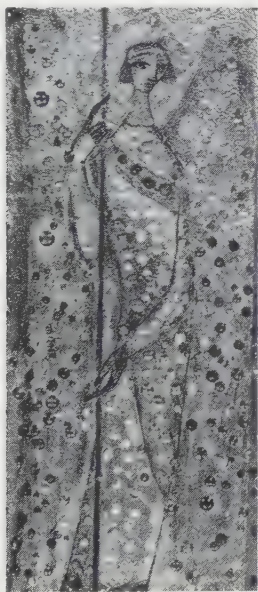


National Religious Art Exhibition—Bronze Sculpture Prize Winner. "Jonah & the Whale" by Berthold Schiwetz, Cranbrook Academy, Bloomfield Hills, Mich.

The exhibition aims primarily at resuming the age-old role of the Church in art, not only to further but to initiate art forms suitable in the worship of God. This kind of art cannot be strictly personal with the artist, even though it be his own way of praising God.

On the other hand it must not be directed only at serving other men even by helping them at their devotion. Rather, religious art succeeds and is valid when it serves both functions, when it prays for the artist who creates it with his skill, his talents and the devotion of his heart, while at the same time leading the worship of the community beyond what it could do without him.

Although only the second of such exhibitions, it is planned in the future to continue them on a biannual basis with the same group acting as sponsors.



*Nat'l Religious Art Exhibit Fused Glass
Mosaic Prize Winner. "Angel Gabriel" by
Edris Eckhardt, Cleveland Hts., Ohio.*



*Nat'l Religious Art Exhibit Bronze & Mo-
saic Prize Winner. "Madonna and Child"
by Lester Raymer, Lindsborg, Kansas.*

Willet's Dedicate New Studio

AT noon on the day after Thanksgiving, 1960, the Willet Stained Glass Company formally dedicated its new studios at 10 East Moreland Avenue in Philadelphia. Members of the family, Company officers and craftsmen together with close friends gathered to participate in the ceremony. The service conducted by Dr. William Morrison, Executive Secretary of the Board of Christian Education, United Presbyterian Church in the U.S.A., was short but moving using verses from Exodus 35 as a text.

A simple bowl of red roses rested on an ancient cloth-of-gold covering the table beneath the large bronze memorial tablet which read; "Erected 1960 in memory of pioneer artists William Willet, 1867-1921, and Anne Lee Willet, 1867-1943, who founded the Willet Studio in 1898, and of George Gugert, 1878-1958, who contributed to its ongoing program."

Forty-eight years before the founders had brought their then small group of craftsmen from Pittsburgh to a location only four blocks from the present new one. After World War I the Studio moved nearer the center of Philadelphia where it occupied various locations over the years until in the early 1930's the present ownership moved to 3900 Girard Avenue. As these quarters became increasingly cramped and inadequate, virtually bursting at the seams, the present move was necessitated. The beautiful building now occupied had previously been owned by the Pio Wine Company.

The dedication over, the doors were thrown open to welcome invited guests on Friday afternoon and the public all day Saturday. Well over a thousand persons took advantage of the chance to visit the exhibits and watch the craftsmen at work.



Henry Lee Willet, right, with long-time associates, all with the Willet Studios over thirty years. L. to R. Richard Stewart, Henry Matthews, Timothy Callanan, John Labovin, Andrew Labovin, and Joseph Venuto.

On view were several windows in various stages of completion including examples of the leaded, faceted glass and sculptured gold techniques. In addition a tremendous array of lumiere designs were shown illustrating more than a hundred of Willet's finest recent commissions, the work of designers Marguerite Gaudin, Odell Prather, Ann Willet Kellogg, Anthony Mako, John Kevorkian, and Louis Boermeister.



The World of Glass

1. This past summer an archaeological expedition sponsored by Cornell and Harvard Universities was sent to Sardis, Turkey, to study ancient methods of glass production, the components of ancient glass and its iridescent qualities. The old city of Sardis was the capital of the Lydian Empire in the 6th century B.C. and remained a cultural and trading center of Asia Minor until the 15th century when Tamerlane destroyed it.
2. A glass plant for Teheran, Iran, is in the planning stages. It is anticipated that, when completed, it will take care of most of the glass needs for the country.
3. The Netherlands Government is subsidizing special schools to insure a continuing supply of skilled glassblowers. The students not only learn the principles of designing, cutting and blowing but are trained in the mechanics and chemistry of glass.
4. The *Societe Indochinoise de Pryotechnie* and the *Brassaries and Glacieres* of the country are cooperating in a venture to erect a glass plant that will supply the domestic needs for Vietnam.
5. Japanese scientists are reported to have developed a glass with a "thousand and one uses." When exposed to sunlight it has a lavender or purple hue and then becomes completely transparent when the sun goes down.
6. Continual research is in progress to discover a form of glass that will be capable of changing shades as light conditions vary in the course of a day.
7. Reports from Latin America indicate increasing emphasis on glass and ceramic establishments in conjunction with the industrialization programs of the various countries.
8. Over 94,000 tons of different types of glass items were produced in Austria during 1959.

THE STAINED GLASS ASSOCIATION OF AMERICA

Statement of Principles



INASMUCH as the stained glass craft is one of the hand-
maids of architecture, this Association favors the principle
of architectural direction in the matter of the selection of the de-
sign and in the purchase of stained glass.

We believe that the selection of stained glass should be similar to an architectural competition, and that the best interests of the owner are served when the number of craftsmen invited to submit sketches is limited, under the direction of the architect, to three or four competent craftsmen.

We believe that ideal conditions fostering mutual confidence, and the best practical procedure will prevail when only one craftsman studies the problem with the architect and owner. Should such craftsman fail to satisfy the architect or owner with his sketches, we believe that he should withdraw, thus permitting another craftsman to enjoy the full cooperation of the architect and owner.

When more than one craftsman is invited to submit sketches, we urgently recommend issuance of a formal invitation, giving the following information:

1. The names of the craftsmen invited.
2. The customer's contemplated budget per window.
3. The size and number of sketches required.
4. The date on which submissions are to be received.

Any one of our members will be glad to assist in the setting up of a budget and will give advice as to the practical size and number of sketches needed.

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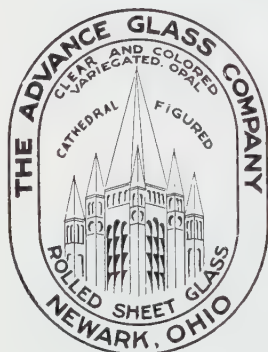


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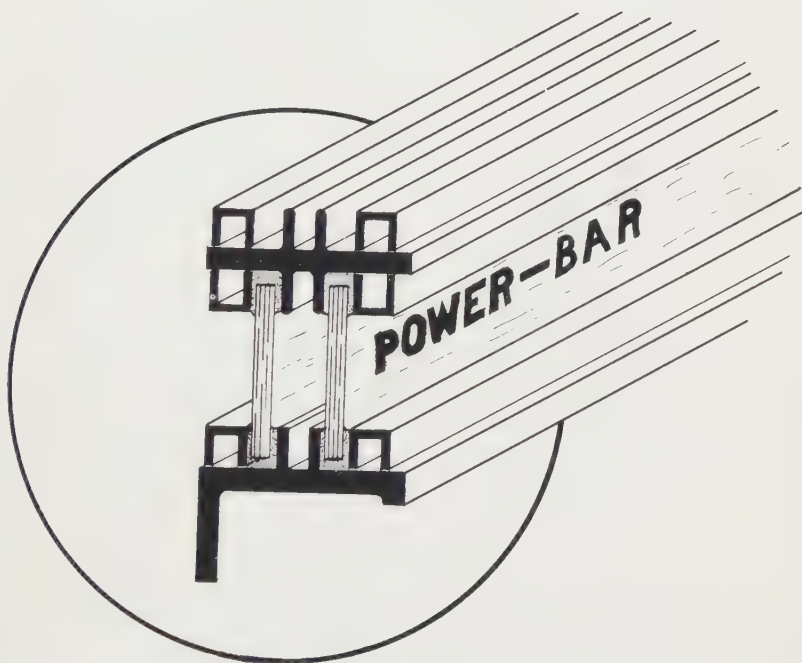
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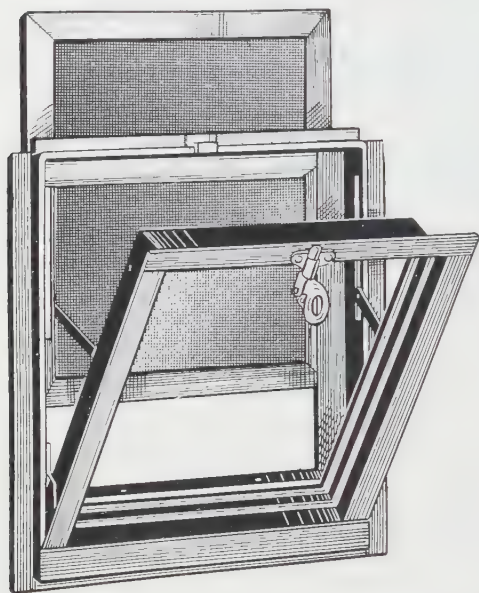
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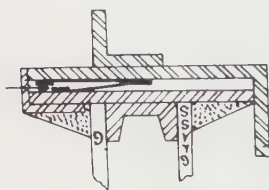


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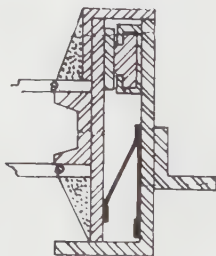
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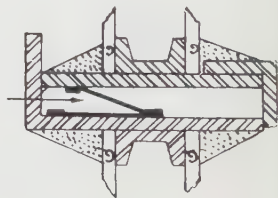
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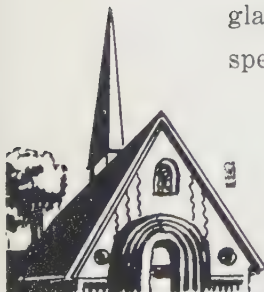
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